THE NEW "EVERYMAN."

To Be Seen at the Metropolitan

Opera House.

ard Ordynski's production of "Every-

man," which are to be given at the

Metropolitan Opera House in Easter

week, a number of artists of promi-

Ernest Bloch, the Swiss composer.

who has written the incidental music

for the coming production, was brought

to fame by an unexpected letter from

the great French novelist Romain Rolland, author of 'Jean-Christophe,"

written when Bloch was a poor teacher

in Geneva, predicting that he would become one of the great composers of

the world. Several of his most impor-

tant works were brought out at a con-

ert given last winter by the Society of

Friends of Music. Mr. Bloch's "Every-

man" music will be played by the or-

chestra of the Metropolitan under the

Mr. Ordynski, at present general stage director of the Metropolitan, re-

reived his stage training in some of the most famous theatres of Europe.

and came to this country as director of

the memorable "Sumurun" perform-

ance in 1919. He produced the huge

"Caliban" masque for the Shakespeare

Tercentenary Memorial Committee in

New York in the spring of 1916, and

has been responsible for many memo-

A number of distinguished actors

Brooklyn Vaudeville.

Carter de Haven and Flora

Parker will be the luminaries

at the Orpheum Theatre this week, offering their new songs,

dances and comedy. Homer B. Mason and Marguerite Keeler will be seen in "Married" Rolfe

and Maddock will present their "Rubeville," featuring Harry B.

Watson, and the others on the

bill will include Frank Orth and Anne Cody. Mignon, the mimic:

McDevitt. Kelly and Lucey and

Mme. M. Cronin.
Gus Van and Joe Schenck will

end the bill at the Bushwick

Theatre. Gladys Hanson will recite "Liberty Affame." Kate Elinore and Sam Williams will

he present with their funny skit, and J. Francis Dooley and Corinne Sales will do their absurdity, "Will Yer Jim" Several other attractions, includ-

ing moving pictures, are on the

programme.

Lew Talbot's "Lid Lifters"

will lift the lid at the Star Thea-

tre this week. "Delivering the Goods" is the title of a two act

burlesque they will present. The cast is headed by Harry Lang, the comedian star. Dolly Sweet

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is the soubrette.

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nence are collaborating.

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IDEALS OF A MANAGE



EMILIE LEA K "THE LOVE MILL" F precedent means anything."

said Mr. Hopkins, "the better things will not find a permanent home in the American theatre until a return to something resembling the repertoire theatre of the days of Daly and Palmer is made, Augustin Daly gave us Shakespeare and Sheridan because he had built up a clientele that supported everything he did and made possible if not highly profitable the giving of the less popular plays. On the Continent before the war,"

Mr. Hopkins continued, "the most successful theatres were those conducted on the repertoire idea. Each playhouse had it's own following, attracted to itself for the particular quality of its performances. The followers of Shakespeare, of Ibsen, of Tolstoy, of Hauptmann, of Goethe, knew what to expect when the dramas of these and other authors were announced and when they were presented gave their patronage. Thus it was possible for the management of any theatre to estimate within a few dollars the irreducible minimum of business that the presentation of any standard drama might expect.

Even the novice in the business affairs of our own theatre must immediately perceive the difference between this and our system. A play is brought into New York with practically no advance interest in it. There will do; the producer puts up his own or some one else's money and awaits The only verdict that matters the only one that can matter under the present system, is the verdet of the box office. The play is "It is the only hope, as far as I can es apt to play to \$1,500 a night as

I do not think it is because we in America have no appreciation of or taste for the better things of the drama, but that in our hit or miss out a season, or to conclude that besistem of presentation those who prefer these things and would patronize them were they given do not know where to find them. The greatest factor in the success of vaudeville and thewise of burlesque, to my mind, is that both are commodities adhering to certain well defined forms presented playhouses devoted exclusively to these forms of amusement. And I beleve as well that were a vaudeville louse to interrupt its season spasmodically and substitute drama or inusted comedy it would quickly lose its vogue. The history of the varieues in this country proves this conclusively. There are many instances of

Vaudeville and Burlesque.

Eva Tanguav will be the headliner at the Palace Theatre this week. She has new songs and startling costumes. A new act,
"The Weaker One," once staged
at a benefit by David Belasco,
will be another main attraction. Grace La Rue will remain for a second week, and Bessie Clayton with her dance revue will stay through a fourth and last week. George Whiting and Sadie Burt, singers: Walter Brower, jester: led and Ethel Dooley, Morin Sisters, Kane Brothers and Everest's Novelty Circus complete

Adele Rowland. musical omedy star, will top the entertainment at the Riverside Theatre. Langdon McCormick's "On the High Seas" will be shown. Jack Wilson and his assistants will satirize the other acts on the programme. Among others will be the Watson Sisters, Ben Ryan and Harriette Lee, Florence Roberts in "The Woman Inter-venes" and Corporal Arthur Fields and Private Leon Flatow.

Evelyn Nesbit will be featured at the Colonial Theatre. William Gaxton will appear in the sketch "Kisses." The Courtney S'sters with new songs. Buster Santos and Jacque Havs in "Health Hunters," and Hunting and Francis in a new comedy, "Love Blossoms," will be others

"The Roseland Girls" will present at the Columbia Thertre ting It Over" and "A Whirl of the Golden West." Original musical and dancing numbers will feature the entertainment. Solly Ward will head the list of

comedians. "The Girls From Happyland" will be at the Olympic Theatre this week.

lost large sums when they were new, one that embodied the repertoire idea, Those who follow Broadway closely indicated this. If such a company will recall that the Palace, the fore-most variety theatre in the world to-year I believe it would be a finer band day, played to the most meagre au- of players than could possibly be gathces during the greater part of its ered together now. Of course the only first year. A friend of mine owned an possible way the scheme could be made interest in Chase's Theatre in Wash-ington when it was first opened. For sonality, for in the repertoire scheme sixteen weeks it lost from \$1,500 to the ensemble is all important. There \$2,500 a week. My friend sold his in- would be no stars, and actor, author, terest. The seventeenth week the director and scene painter would theatre broke even, and every week merge their talents in the effort to after that for fifteen years until it produce the harmonious whole. New was finally sold to the Keith interests York and other large centres of cul-

"The success of baseball depends feel confident." lovers of the sport have been organized by managers who were smart enough to arrange contests between established teams at points devoted ex-clusively to baseball. If different teams were organized each year and sent touring the country playing other teams the baseball following would soon become dispersed. The



EDNA WALLACE HOPPER A "GIRL O'MINE

baseball fan knows he can go to the Polo Grounds in season and see the Giants play the Cubs, but if he didn't know the identity of the teams and rable theatrical productions in this didn't know the kind of playing he country, would see he wouldn't be so keen about going.

"And so we have our vaudeville and baseba'l fans who know what they like and where to find it. The fact that the drama fan is not in evidence does not mean that he does not exist, but that he is unheard because he hasn't s no way of gauging the business it anything to talk about. Like Mr Hitchcock's friend, he is 'all dressed up and no place to go."

"Then you believe the repertoire idea is the principal hope of the serious drama in America?"

a popular success or it is a failure; see," Mr. Ho; k'ns replied with a conprovocative of acquiescent "Under any other system the chance of loss is so great as to be almost prohib-flive. It is not fair to demand that any one author support a theatre throughcause a Shakespearian or Ibsen season falls financially there is no public for these dramas. Under the repertoire evstem of the Continent the most popular play wou'd only be given sixty performances during a whole season while under our system a play that achieved only that number of presen-

tations would be counted a failure and would be a financial one." "Do you think the American public would respond to the repertoire idea. that a public always in search of new gods would care to see the same play-

ers in successive roles?" "There is every reason to believe they would. The success of Sothern

and Marlowe and their company, an

AMUSEMENTS.

to account adequately for the many "fat" parts which the unknown monk-

George Sterling, designed to fit the nodern auditorium, with elaborate stage setting and extensive incidental The performances will take place in the afternoon on Easter Moncay and the following Thursday. April serious work is devoted to something 1 and 4. They will be under the auspices of the Society of the Friends of amused."

THE MUSIC TO "MEDEA." Walter Damrosch's Music to the

Greek Tragedy.

Hall that Margaret Anglin and Walter Damrosch have decided to repeat the

Concerning the incidental music of

The music which Walter Damrosch own children. The stage setting is the work of Jowrote for this play was composed in seph Urban of the staff of the Metropolitan Opera House, for which he has the summer of 1915 for the performdesigned the scenery and costumes for lances given by Margaret Anglin at the three of the new productions of the Greek Theatre, California University, present season. The list of Mr. during the Panama Exposition, In rban's work in this country is long. similar fashion as in the music for He is remembered chiefly, however, as "Electra" Mr. Damrosch has made artistic director of the Boston Opera his music a background for the drama House, when it was resident there; as in which the orchestra with its many artist for many a musical comedy and voiced instruments and harmonies everal Shakespearian plays on Broad- supplements the work of the Greek way, and as designer of the imposing chorus and rises to independent height setting for "Caliban" at the City Col-lege Stadium.

in, several of the emotional and dramatic climaxes.

ege Stadium. dramatic climaxes.

Robert Edmond Jones, who has de- To characterize Medea, the princisigned the costumes for the coming pal personage, he uses three musical production, made his name by the themes, one to depict Medea the stage decorations for "The Man Who wanderer and exile from the home Married a Dumb Wife," produced by that she left to follow the fortunes of Granville Barker here in 1914. He has her lover Jason, another which chareen responsible for most of the set- acterizes her as a sorceress wise in tings for Arthur Hopkins's productions | Eastern lore and magic, and the third on Broadway, and designed the riotous which is symbolic of her revenge, "Till Eulenspiegel" pictures for the which culminates in the murder of her own children in order to punish Jason's treachery. The play opens with a short orches-

AMUSEMENTS.

and actresses are giving their services tral introduction, giving first the theme of Medea the Wanderer, fol-"fat" parts which the unknown monkauthor of "Everyman," with intuitive
dramatic genius, put into his play. The
full cast will be announced shortly.

The version to be used is that of which is a kind of intermezzo, in which a voice from the Greek chorus conditions of performances in a large pleads for a return to Tragedy. Murray says of it: "It gives the tragic poet's conception of the place of art in the service of humanity, as against the usual feeling of the public, whose

> In the next song a mezzo soprano solo, with a refrain by the women of the chorus, voices pity for Medea, who has left her father's home at the bidding of love, and whose lover has now left her alone and desolate.

After Medea has commanded the So successful have been the per-formances of "Medea" at Carnegie Sophocles lessens the tension of the tragedy by another intermezzo as the chorus recites an exquisite poem descriptive of the birth of harmony on tragedy. So "Medea" will be given at the banks of Cephisus, where Athens Carnegie Hall on March 7 with an was built. These lines are read to a evening performance on the next day, descriptive but delicate orchestral accompaniment which becomes more ominous and sombre as Medea returns Walter Damrosch the following ac- and the women plead with her to give up her murderous designs to slay her

> Shrill trembling chords accompany the prayer of the chorus as they call on Apollo to stay the hands of Medea "e'er yet in blood she twine red hands."

Medea has entered the palace to do

Gabrielle Tavastjerna, dramatic reader will be heard at the Princess Theatre a week from to-night. She will appear jointly with Betty Askenasy, pianiste, and Samuel Ljungkvist, tenor. Miss Tavastjerna will be heard "The Song of the Witch," by Wildenbruch and poems by Mrs. Browning, Victor Hugo and Julia Ward Howe. These will e recited with a musical accompaniment.

Yvette Guilbert, who has returned from a triumphant tour of the West, will give a series of recitals at Maxine Elliott's Theatre during April.



Gabrielle Tarastjerna.

of the women of the chorus indicates that all is over.

The drama now marches to its speedy conclusion. As Medea the screeress appears over the roof of the theme, together with her wanderer theme and the theme which characterizes her evil magics, all in counterpointed combination

FROM "THE BOOK OF JOB."

That Is to Say, From the Stuart Walker Version.

Margaret Mower, one of the Nar rators in "The Book of Job," which Stuart Walker will present next Thursday afternoon at the Booth Theatre, is one of California's contributions to the dancing world. To receive the usual academic education accorded young girls she was sent to summer under Jacques Delcroze's ping off the season as a dignified, comschool outside of Dresden Miss Mower felt that her future lay in her feet.

In New York, where she went to make a way for herself, she met Gran-ville Barker, who was about to put on a Greek play. To her was promised a dancing part in the chorus, but when Mr. Barker enlarged the chorus to twenty and then decided there would be no dancing, as there was not sufficlent time to train the girls, Miss Mower saw her first opportunity dwindling.

Nevertheless she remained with the company, interested to watch Mr. Barker direct the Greek plays, and persistency had its own reward. A performance was scheduled for the the terrible deed, and from now on the Princeton stadium and Chrystal orchestra indicates what is going on Herne was announced as Cassandra within the palace walls as the women in "The Trojan Woman." But Miss within the palace walls as the women in "The Trojan Woman." But Miss of the chorus in agonystry to break Herne, taking for granted that the through the iron doors in order to performance took place in the afterrush in and save the children. The noon, was not to be found when the piteous pleading of the children, the time—11 A.M.—came for the play to pursuit by the mother, dagger in hand, begin. Margaret Mower was the only and their murder, are dramatically ex-pressed in the orchestra, culminating So in desperation Mr. Barker begged n the murder theme given in unison her to do her best-and an audience by three muted trumpets, followed by of 6,000 applauded her debut, a dead silence during which the moan "The newspapers were so funny," AMUSEMENTS.

said Miss Mower, "they announced that a chorus girl played the leading role. While I was a girl in the Greek chorus, I wasn't exactly a chorus girl." Since then Miss Mower has played palace standing in a charlot (drawn by with the Washington Square Players winged and flaming dragons) in which as the young girl in Frank Wedewinged and fiaming dragons) in which as the young girl in Frank Wede-are the bodies of her children, the orchestra intones the revenge-murder Magical City" and in Philip Moeller's 'Helena's Husband." She was the unhappy princess in Arthur Hopkins's "The Happy Ending," and on tour with Sarah Bernhardt Miss Mower spoke prologues and also acted in several one act French-English plays. Last spring she appeared with Mary Shaw

in "Ghosts." "My favorite part," emphasized Miss Mower, "was that of Selysette, the poetic young wife in Maeterlinck's Aglavaine and Selysette.' And next to this is Laura in 'A Night in

Avignon." Miss Mower played "A Night in Avignon" at Portmanteau matinees in Chicago, where she joined Stuart a private school in Washington "to be Walker's company this fall and also finished," with vacations in Europe for appeared in "The Trimplet" and "A languages and dancing. But after a Very Naked Boy." Now she is top-

"CHEER UP!'S" RECORD.

pelling narrator in "Job."

Charles Dillingham's joyous pageant "Cheer Up!" at the Hippodrome enters upon the twenty-ninth week of its unparalleled run this coming week, with a record of attendance to date which surpasses that of all other productions at the big playhouse. The number of performances given to date is 332 and the total attendance is equal to the population of many large cities in this country. The new features-recently provided, in addition to the already long list of varied spectacular amuse-ment, with the introduction of Houdini's entertaining mysteries, May Wirth's daring agility on horseback in "The Circus horseback in "The Circus Modern," Sybil Vane's vocal interpolations and all the rest make a return trip to the big Hippodrome a rare delight this

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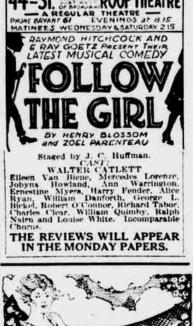
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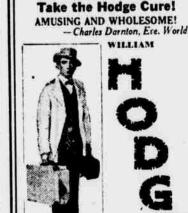
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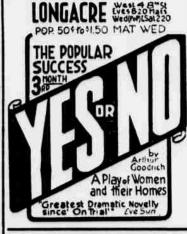
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